

The Hymn

JANUARY 1966



THE PAPERS OF THE HYMN SOCIETY

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WILLIAM WATKINS REID

J. VINCENT HIGGINSON

Editors

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All correspondence concerning membership, literature of the Society, or change of address should be directed to The Hymn Society of America, 475 Riverside Drive, New York 10027. Telephone: Rlverside 9-2867.

All correspondence concerning THE HYMN should be directed to Rev. Deane Edwards, 457 Riverside Drive, New York 10027.

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The President's Message

THE HYMN

As most of the members of the Hymn Society of America are aware, the death of Dr. Ruth Ellis Messenger, the editor of THE HYMN, left the Society with a problem. Who would carry on the splendid work to which she had given so much of her time and ability?

A partial answer to this question came when George Litch Knight agreed to shoulder the editorial responsibility on an interim basis. He was the first editor of THE HYMN and continued as editor for ten years. It was especially fitting that he should return to his old responsibilities. He set to work and gathered material for publication.

However, the pressure of his parish duties, together with other factors beyond his control, delayed the work which he so generously offered to do. The result was that no issues of THE HYMN appeared in 1965; and he requested that he be relieved as editor.

Fortunately, the Society was able to turn to two of its most active members who agreed to take over at least for the present: William Watkins Reid and J. Vincent Higginson. They will serve as co-editors. Both men have had wide editorial experience, Mr. Reid as former editor of *The Pastor's Journal* of the Methodist Church, and Mr. Higginson as former editor of *The Catholic Choirmaster*. They have started work, and this issue of THE HYMN is under their editorship.

The new editors are eager to fill the 1965 gap as well as to provide the issues normally due in 1966. We can look forward, therefore, to additional mailings of THE HYMN as the weeks go by. Some of the 1965 material that will be reaching you was assembled by Mr. Knight or by Dr. Messenger.

It will be good to have this important part of our Hymn Society on the track again.

—DEANE EDWARDS

Catherine Winkworth: a Personal Study

ELIZABETH PATTON MOSS

MANY INSPIRED by the numerous hymns translated from the German by Catherine Winkworth are unaware of the personality of this gifted woman. Short biographies refer to her as only an "educator and social worker." This brevity as well as the prosaic and more lengthy accounts of her life omit facts that reveal her as an outstanding woman of her day. A recently-found illustrated copy *Memorials of Two Sisters: Susanna and Catherine Winkworth*, edited by their niece Margaret J. Shaen (Longmans, Green and Company, 1908) gives many of the missing details and gives an insight into her personal life and times.

Catherine Winkworth, born in London, 1827, was one of six children. Some biographers give 1829, but the memorial substantiates the 1827 found in others. The "two sisters" of the book were Susanna, the oldest girl, and Catherine, the youngest girl of the family. There were two other sisters, Selina and Emily; and two brothers, William and Stephen. Selina and Emily married; Susanna and Catherine did not, and the book, with Victorian reticence, studiously avoids even a hint of romance in their lives. Susanna began the "memorial" and after her death it was continued and completed by Emily's daughter, Margaret.

Catherine's paternal grandfather, Rev. William W. Winkworth, belonged to the Evangelical party of the Church of England. Her mother's father, Stephen Dickenson, was disinherited at eighteen for following Whitefield, and became a deacon in the chapel of the Countess of Huntingdon at Turnbridge Wells and a village school teacher. From both sides of the family she received a devout religious heritage. We are given a picture of the regular family worship in her mother's household where nothing was undertaken without prayer, and hymn singing became the usual recreation when the work of the day was done.

Susanna writes that her mother's faith "was moulded in the warmest atmosphere of Evangelical devotion." In her teachings "the love of God was so brought out as almost to conceal the sterner aspects of the creed." The six Winkworth children all learned the catechism

Mrs. Moss, a resident of Portland, Oregon, is an organist, director of religious education, and the author of a number of hymns. She and her husband were formerly missionaries in Iran.

and were taught the Calvinistic doctrines of Newton, Romaine, and Toplady. Their early heroes were great missionaries and preachers. They often attended three preaching services on Sunday, besides being either pupils or teachers in the Sunday school.

Catherine's father, a silk merchant, had a lifelong fondness for traveling and his talent as an artist produced many sketches and drawings, many of which were sold. When Catherine was two years old the family moved to Manchester where she grew up. Here the children took lessons from Rev. William Gaskell, husband of the novelist, and minister of Cross Street Chapel. They studied history, composition, German, chemistry, music, and Greek. Later Catherine added astronomy and philosophy. Once she speaks of attending a course of lectures by Emerson. All the girls appear to have been talented and studious. Susanna undoubtedly included them all when she wrote of the fortunes that were "lost and gained around us, and hence I felt it was a simple duty for all young people . . . to qualify themselves for earning their own living, whether or not it seemed likely they would need to do so."

These hours and days of study were interrupted by parties, dinners, excursions, entertaining house guests, or being entertained. At other times there were holidays in Wales, Scotland, the Lake District, or seaside. A summer, a winter, and a year or two abroad were almost as frequent and as casually undertaken. The family found real joy in traveling although it was neither simple nor easy in those times. Usually they went by carriage, or coach, or horseback, over muddy and dusty roads. Railroads were in use but they were far from comfortable.

And what letter writers these Victorians were! The book contains several letters which run to seven or eight printed pages! Through their travels and friends they came in contact with many of the leading English families, particularly writers. The letters and journals mention the names of the Gaskells, Martineaus, Brontes, Kingsleys, Carlyles, Froudes, Stanleys, Symonds, Gladstones, Goldschmidts; and one wonders if there was anyone of note in England during that period whom the sisters did not know. They give many glimpses of English family life a hundred years ago, and anyone familiar with the novels of Trollope, Thackeray, or Mrs. Gaskell can easily fill in other details. Theirs seems to have been a very normal, wholesome life, seasoned with humor—not the Victorian caricature sometimes encountered—and the reader vicariously shares in the leisurely round of social events, travel, and correspondence.

In 1841 the children's mother died, and for a few years Susanna

took over the housekeeping and Emily the schoolroom. Mr. Winkworth remarried in 1845. The stepmother seems to have fitted well into the family circle and shares in the records and letters quoted after that date. It was about this time that Selina and Catherine went to Dresden for a year in care of an aunt. Here they reveled in art, concerts, opera, and the theater. In Dresden, Catherine's childhood beliefs were shaken and, for a time, replaced by art and culture. However, on her return to England her studies with Rev. James Martineau served to give an intellectual foundation to her faith. But she did not adopt the Unitarian doctrine as Susanna did, for Catherine remained in the Church of England to the end of her life.

It was through the Gaskells that both sisters first met Charlotte Bronte, Adelaide Proctor, and one of the great influences of her life, Chevalier Bunsen, the German ambassador to England. It was the Chevalier who was indirectly responsible for the work by which she is best remembered.

Susanna believed that she could practice her theory of earning her own living by translating books from German into English. She began by translating the *Life of Barthold Georg Niebuhr*, a friend of the Bunsens. From then on Susanna spent much time with them visiting, traveling and assisting Bunsen with his writings. Catherine helped Susanna with her translating, and after Niebuhr's *Life* was published Susanna began the translation of *Theologica Germanica*. She also planned to arrange a series of Tauler's sermons according to the ecclesiastical year, and suggested that Catherine translate a companion volume of sacred poetry. This Susanna says was in the summer of 1854. Although Catherine felt it beyond her powers Bunsen strongly approved the idea. Susanna writes:

It appears that she (Catherine) was then attempting to translate some hymns, but was so far from having any definite plan of publishing them that she was still looking out for some book to translate, in which case she would have given them up. But I think that the letter of Bunsen . . . brought her floating ideas to the crystallizing point.

In a letter to Susanna dated March, 1855, Catherine writes, "I am doing them (the hymns) at the rate of one a day when I can get a day to myself." As the work progressed Susanna remarks:

Catherine was desirous of dedicating the *Lyra Germanica* to Chevalier Bunsen, through whose present of his *Andachtsbuch* she had first become acquainted with these treasures of German hymnology, and through whose persuasion she had been stimulated to attempt to introduce them to the English public.

Bunsen consented to the dedication which appeared in the first edition published in 1855. In the Preface Catherine wrote:

In reading them it must be remembered that they are hymns, not sacred poems . . . The singing of hymns forms a much larger part of worship in the German Reformed Churches than in our own services . . . These hymns have been translated, not so much as specimens of Christian hymn-writing, as in hope that these utterances . . . which comforted . . . the hearts of so many true Christians in their native country may speak to . . . some among us . . . and make us feel afresh what a deep and true communion of saints exists among the children of God in different churches and lands.

The book had a rapid sale and a second edition was soon called for. Gratifying letters of appreciation were received from Bunsen, Maurice, Kingsley, and Martineau. The last-named wrote:

Many delightful hours have I spent with the originals of these hymns; and it is easy to see at once that your translation introduces them to the English reader with the least possible drawback from passing out of their own language. The difficulty of really naturalizing them among us arises, I think . . . from a fundamental difference of national feeling in regard to religion: the extreme inwardness of the German Christian sentiment appearing to the English a little sickly and unreal; and the more descriptive or historical hymns of our country seeming to Germans often painfully anthropomorphic and usually deficient in close personal appropriation of the life and death of the Redeemer. A better service cannot be rendered than such a mediation between the two as your volume tends to effect.

It did not take long for hymnā editors to realize the value of these translations and she received a number of applications for permission to use them. This was a great source of happiness to Catherine since the hymns were becoming "a source of edification or comfort" and were "a gain to the church in all English-speaking communities." The third edition of her *Lyra Germanica* was published in 1856 and the growing popularity drew a suggestion from Bunsen to introduce the German tunes along with the texts. Bunsen's letter proposing the project deserves reprinting for it gives his ideas of the hymnody of the day. He wrote:

I mean to propose a plan to our dear Kate . . . As her really wonderful translations seem to promise to effect what hitherto has proved impossible; namely, to naturalize in England the German

Hymns the most immortal literary fruit of the Reformation—it should be attempted to naturalize also its inseparable companion, the Latin and German chorale; but with due regard for the English element of congregational singing—the *Liederweise*—for such are all really English melodies for their so-called psalms and hymns. The hymns translated by her should be divided into two parts: the real *Kirckenlied* (hymns for public worship) and the *Andachtslied* (hymns for private devotions). The first may be sung as chorales. . . .

The idea was far from new to Bunsen for he had already made a large collection and gave them to Catherine. However, some years were to pass before the project was completed. The selection of a musical editor caused some delay. A Mr. Halle recommended "Dr. Sterndale Bennett most of all, nearly as much as Goss; then Dr. Wesley as to music, but thought he would not do it; then Dr. Elvey of Windsor, Horsley, Mr. Henry Leslie." In May 1856 Dr. Sterndale Bennett agreed to undertake the work.

Meanwhile Catherine published her second series of the *Lyra Germanica*, 1858, and a comment she made on Gerhardt's hymns at the time is of significant value:

I admire and love Gerhardt's hymns so much that I am half unwilling to admit their defects; yet while many have marvelous dignity, force and tender sweetness, others, it must be confessed, are curiously prolix and unpoetical . . . Some of Gerhardt's best hymns will, I hope, become naturalized among us like "Commit thou all thy griefs," translated by Wesley . . . But a hymn that sounds popular and homelike in its own language must sound so in ours if it is to be really available for devotional purposes. . . . I feel that the more I have read and translated, the more I see the inward adaptation of thought and meter in good poems, and the less license I am inclined to take.

In 1860 the year that Bunsen died, we find the first mention of Otto Goldschmidt in connection with the *Chorale Book*. Bennett and Goldschmidt joined forces and the *Chorale Book for England* was finally published in 1863. Later Catherine learnt that the American Lutheran Church in Pennsylvania was adopting a large part of the *Chorale Book* and she was pleased that this would in time influence the hymnody of another country. Catherine at one time (1860) also considered the publishing of an illustrated edition of *Lyra Germanica* and sought the advice of Ruskin in selecting an artist.

All these years spent in translating the German hymns gave her an insight into the course of German hymnody. To supply this want

to the English people she wrote the *Christian Singers of Germany*, published as a volume in McMillian's Sunday Library, 1869. A copy was sent to Martineau and he commented:

Most heartily do I thank you for the book (*Christian Singers of Germany*). It constitutes a most interesting chapter of religious history, and gives an insight into the inner life of Europe during the times which would seem to have nothing in common with our own, were it not for the undying trust and aspirations which make us one spiritual family, and which nowhere have such pure utterance as in the Christian hymn. After the Scriptures, the Wesley *Hymnbook* appears to me the grandest instrument of popular religious culture that Christianity has ever produced. But for the German antecedents, however, it would never come into existence.

In 1850 the Winkworth family built a house in Alderley Edge, about fifteen miles from Manchester, and here Catherine began visiting the poor in the newly established Sunday school. Her work among the poor and in the field of education was the main interest in the following years. But these were also trying years. In 1858 the Free Trade treaty gave the English silk trade a blow from which it never recovered. Mr. Winkworth's business suffered and the sisters were concerned with the problem of relief for the factory workers. Susanna herself established the first low-cost housing unit for the poor in Bristol. In 1861 Mr. Winkworth's health broke, he gave up the business, the family moved to Clifton, near Bristol, where he died in 1869. During the winter of 1877 Catherine herself began to show signs of overwork and in June started alone for Switzerland to help nurse Frank Shaen who was recovering from an illness. On July 1, Catherine died from a sudden heart attack at Monnetier, and was buried there. After her death friends established two scholarships for women at Bristol University College, and placed a memorial tablet to her memory in the Bristol Cathedral.

Of all the Winkworth family, Catherine is the best remembered, and particularly as the translator of the German hymns, with her contributions to education and social welfare taking a notable second place. It appears odd that while modern commentaries mention in one breath several translators of the German hymns, all women of nineteenth-century England, the "memorial" makes no reference to any of them or gives any indication that Catherine knew of them or their work. The names of Frances E. Cox, Jane Bortwick, Jane Montgomery Campbell, are never mentioned and we can charitably presume that it was not jealousy but the desire to confine the "memorial" to the family.

One can quote the judgment of many hymnodists and writers on the work of Catherine Winkworth. Time has not diminished their evaluation. "All hymnic authorities are agreed that Catherine Winkworth is the best of the English translators from the German," writes Armin Haeussler. "The judgment of Percy Dearmer was that her *Lyra Germanica* ranks with the devotional classics of the nineteenth century," states Erik Routley, and hymnal editors have further substantiated the point. In six prominent American hymnals a total of thirty-four translations by Catherine Winkworth were found. There are twenty-one in *The Hymnal of the Evangelical and Reformed Church*, and twenty-two in the *Hymnal for Schools and Colleges* (Yale University Press). Three of her hymns appear in all six hymnals:

All my heart this night rejoices
Now thank we all our God
Lift up your heads, ye mighty gates

Many others are personal favorites and the more popular they become the greater one realizes the debt Christian hymnody owes to the genius of Catherine Winkworth.

(Continued from Page 20)

Fortunately the hymn of Mother Seton appears in the "Chapel Choir Book," 1851, giving credit to the "Catholic Youth's Hymn Book" confirming earlier assumptions that the hymnal was published in 1850.

While we have drawn attention to the early French influence we should not overlook that in the 1850's the cantiques of Lambillotte became a part of the so-called "traditional old hymns." This was fortunately supplanted in the mid-nineteenth century by the introduction of a greater number of tunes from the French Psalter and the French Breviaries which were introduced by the "English Hymnal," 1906. More recently we added a new phase, the Gelineau Psalms.

We are nearly 175 years away from these first pioneering French efforts in America. For the most part it has been supplanted by the hymns and tunes more in keeping with the times. However many would find something missing in a year that did not include the *O filii et filiae* ("Ye sons and daughters of the Lord"), or "Angels we have heard on high" during the Christmas season.

A Glimpse at Hymnody Today

DEANE EDWARDS

HYMNS OCCUPY a unique place in the music realm. They surpass every other form of musical expression in the extent of their use. This is indicated by a little arithmetic. There are over 300,000 local congregations in this country, with approximately 100,000,000 adherents. If half of them went to a religious service each week and sang three hymns, it would total 150,000,000 uses. This figure would rise to seven billion for a year, in the U.S.A. alone. If we add the use in other countries, and extend the figuring to 1900 years, the total would ascend toward infinity! It is quite evident from these figures that hymns have an important place in the world of music.

Another fact to be noted is that we are now, and have been for some time, in a vigorous hymnic revival. In 1940, Henry Wilder Foote, a noted Unitarian hymnologist, published a book entitled *Three Centuries of American Hymnody*. In that book he noted: "It is to be doubted whether any previous generation has witnessed so general and intelligent an interest in hymn singing as prevails at the present time."

Two years later, in 1942, Howard Chandler Robbins, once Dean of the Episcopal Cathedral of St. John the Divine, in New York, and one of the leading Episcopal clergyman of his time, addressed the 20th anniversary meeting of The Hymn Society of America. He took occasion to say in that address: "Today we are in a creative period of American and Canadian hymnody second only in importance to that of the flowering in New England." These sentiments of the 1940's could well represent the situation in the 1960's.

This revival is evidenced in many ways. One is the number of hymnals which have come from the press in recent years. All of the major denominations, and some of the smaller, have published new hymnals. One of the most important of these is the revised *Methodist Hymnal* which is now in the press. A short time ago the revised *Pilgrim Hymnal* of the Congregational Churches appeared. The Presbyterians have published their *Hymnbook*, and the Episcopalians their *Hymnal of 1940*—published in 1945. The Baptists and Disciples are preparing a new edition of their united hymnal project, *Christian Worship*. The Church of the Brethren, popularly known as the Dun-

Dr. Edwards is president of The Hymn Society of America. This paper is from an address he made to the National Music Council.

kards, have published a high grade book titled *The Brethren Hymnal*. The Southern Baptists have recently published two new hymnals which are a great advance over hymnals widely used in that denomination. A very significant volume is the *Lutheran Service Book and Hymnal* which is the work of all the Lutheran churches in America except the Missouri Synod. The Unitarians and Universalists have done a significant thing in a hymnal entitled *Hymns for the Celebration of Life*. The Jews have their *Union Hymnal*, and the Catholics their various hymnals. In addition to these many hymn books are coming from denominational presses which are providing books for various groups such as youth hymnals, children's hymnals, hymnals for students and others. The independent publishing houses are also busy with hymnals. So we might go on. There is no end of hymnals today!

New Hymnals Appearing

Another evidence of this hymnic revival is the number of hymnal hand books which have come from the press. These are books which give information about each of the hymns in their respective hymnals—how they come to be written, facts about the authors and composers, and other helpful material. It seems now to be assumed, when standard hymnals are published, that it is necessary to publish a handbook as well. This is something of a change from years ago. The latest of these Handbooks is an excellent one from the Southern Baptists entitled *Hymns of our Faith*. The material for a handbook for the revised *Pilgrim Hymnal* is now in the hands of the publisher and will appear in due time. Handbooks have been available for some time from the Presbyterians, the Methodists, the Episcopalians, the Evangelical and Reformed Church, the Mennonites, the Missouri Synod Lutherans and others. A very important project in this field is the *Dictionary of American Hymnology* which is being prepared by The Hymn Society of America under the able direction of Dr. Leonard Ellinwood, of the Library of Congress. The scope of this work is indicated by the figures presented by Dr. Ellinwood to the Hymn Society's Annual Meeting this year. He reported that 1,070 hymnals had been processed and that 187,765 first lines of hymns had been carded. He intimated that this was about a third of the work to be done. When this *Dictionary* appears it will be a standard work for many years comparable in its field to the famous *Julian Dictionary of Hymnology*.

Another important factor in this hymnic revival is the interest in new hymns. A common fallacy is that hymnody is static. Many people think of hymns which they have known from childhood, and which were sung by their parents and grandparents. It is true that many fine

hymns have continued from generation to generation and will continue to be sung for years to come; but that is hardly the full story. Canon Julian estimated that, at the time of his *Dictionary* some seventy years ago, some 400,000 hymns in various languages had been used. Possibly this number can be raised to 500,000 today—hymns which have been written and used during the Christian era. The ordinary hymn book has approximately 500 hymns, so that each hymn in our present hymn books is one in a thousand.

This sifting process is still going on. The editors of the *Episcopal Hymnal of 1940* dropped 193 hymns from the previous book. The Lutherans discarded about one-third of the hymns found in their older books. The Methodists in their recent revision have dropped about 200 hymns from the 1935 book. Similar illustrations could be added. In the 1850's two hymnals had wide popularity, the *Plymouth Collection of 1855* from Henry Ward Beecher's Church, and the *Sabbath Hymn and Tune Book* of 1859, edited by two distinguished Congregationalists. Out of a bit of curiosity I went through both books to see how far I would have to go to find twenty-five hymns which I thought were in general use today. In the *Plymouth Collection*, I went through 215 hymns to find my 25; and in the other book 180. This is what has happened in 100 years!

Writing New Hymns

These changes obviously call for hymns to take the place of those discarded. This and other factors have stimulated the writing of new hymns. Many groups have participated in this process, but I will confine myself to the projects of The Hymn Society of America which has done more in this field than any other organization. During the forty-three years of the Society's life, we have obtained and published 144 new hymns on various subjects, most of them in the last two decades. To date, 61 of them have or will be used 124 times in 34 hymnals. They also appear 24 times in books on hymnody and in addition have been used in church services, convention programs and other general gatherings. A very interesting and gratifying use has been as texts for new anthems.

These new hymns have covered a wide range of subjects such as Hymns on the Bible, Ecumenical Hymns, Social Welfare Hymns, Hymns on Marriage and Family Life, World Order Hymns, Stewardship Hymns, Hymns of Christian Patriotism, Christian Education Hymns, Hymns by Youth, Rural Life Hymns, and Hymns on the City. In many cases, these new hymns have helped to fill gaps in our con-

temporary hymn books and have thus enriched the spiritual life of our day.

So far we have been considering the words of hymns. What about new tunes? Here we enter a more difficult field. We in the Hymn Society of America have found that people will readily accept new words if they know the tune; but the combination of new words and a new tune presents a problem. This, however, should not deter musicians from writing new tunes. The most ambitious project in this field which has come to my attention is that connected with the preparation of the *Episcopal Hymnal of 1940*. The Committee invited composers to submit new tunes. The amazing number of 4,000 were received from which 48 were chosen for use in the Hymnal. The Hymn Society of America has not done as much as it should, tho we have a fine Tunes Committee which has proved useful. The Society has published several new tunes and is developing a larger interest in this field. At our recent annual meeting, the main program was on new tunes which were played by representatives from Princeton Seminary and the Westminster Choir College. Few new tunes have really taken hold; but we can be encouraged by the experience of Vaughan Williams' *Sine Nomine* which now seems to be firmly planted in our hymnals. Incidentally it is amusing that "without a name" should become its name!

I hope that these glimpses into hymnic activity will indicate that hymns are a living part of our worship life, and as such worthy of our interest and attention. I close with two quotations which call to mind the bad and the good in hymns.

The first is the verse scribbled on a pew in the Church in Salem, Massachusetts: "Could poor David but for once to Salem Church repair, And hear his Psalms thus warbled out, Good Lord, how he would swear."

The other is the message that John Haynes Holmes sent to a meeting of the Hymn Society of America some years ago. "Hymnology is the rarest treasure of religion. Our hymns are the pure essence of the faith that springs eternal from the souls of men. I had rather write one hymn than preach one hundred sermons, for the sermons are but the spoken word, while the hymn is the beating heart of the spirit."

Foreign Influences in Early American Catholic Hymnody

J. VINCENT HIGGINSON

IT IS OBVIOUS that the hymnody of the colonial period depended on the few books brought over by the colonists and other texts and tunes that they may have memorized. As the colonists arrived they sought out their countrymen and areas of many settlements were predominantly English, French, German, etc. In the larger towns such as Philadelphia, New York, Boston sections were pockets having racial overtones. This affected American Catholic hymnody and hymn books appeared in several languages. In the following century and particularly around 1950 one could say that while the larger portions of our hymns were from English sources, a greater portion of the better melodies were of German origin.

In general little is said about the French influence in these early years. Yet it is not to be overlooked since a great many of the missionaries as well as the colonists were from France. Neither should one overlook the French aid to the American cause which stationed the military over a fairly long period. For a time, however, the colonists had to rely on their own resources for in the late 18th and early 19th centuries, wars, factional strife and foreign interference in the affairs of the infant nation greatly disrupted normal intercourse between America and Europe.

Congregational singing was a stronger tradition among the Germans and the French. As for the English, the penal laws resulted in making Catholic services a secret meeting. As late as 1850 when the penal laws were revoked and the Catholic Emancipation Act passed, congregational singing had to begin from the ground up. The devotional services held at the London Oratory by Father Faber were so "new" and continental in spirit that there was opposition from some of the older Catholic clergy. In any case there was little likelihood of congregational singing save on a limited scale and the singing was left to choir groups.

J. Vincent Higginson, B.Mus., M.A., is a former editor of The Catholic Choirmaster, and is a member of the Executive Committee of the Hymn Society. He is the author of many articles on Catholic hymnody and of Papers of the Hymn Society.

While the French influence is accentuated here, there are some closely related items of hymnic interest that are worthy of mentioning. Among the early French missionaries the names of Isaac Joques and John de Brebeuf are frequently mentioned. To Brebeuf we owe our first American Christmas carol, "Jesous Ahatonnia," composed in the Huron language. It was sung to a well-known 16th century noel found in Pellegrin's collection of 1701. The tune is better known to us as "Une jeune pucelle." The noel is still found in current Catholic hymnals in two different versions. The earlier, "'Twas in the moon-time of the year," for some years considered a translation, is only a free text with some quasi-Indian phrases (*Pius X Hymnal*, 1953, No. 171). About 1953 a French version of this Huron text turned up in Canada and a translation was made by Francis X. Hurley, S.J., in the same meter of the noel. This translation, "Let Christian hearts rejoice today," appears in the *New St. Basil's Hymnal*, 1958, No. 16.

French and English Influence

The Rev. John Carroll of Baltimore, the first Catholic bishop in the United States, was ordained in Europe as a member of the Jesuit order about 1769. By 1773 the order was suppressed and he returned to the United States. Nominated as bishop of the Baltimore diocese he had to return to England for his consecration in 1790. With the hope of establishing a seminary in his diocese, he appealed to the Sulpicians in Paris for volunteers. As a result of the negotiations, five Sulpicians arrived in Baltimore in 1792. But since conditions did not make the opening of a seminary possible they shared in the parish and educational work of the diocese. Among them were John B. David and Francis A. Mantignon who came by way of England. Later John Moranvillé arrived from French Guiana. Earlier Robert Molyneux, S.J. came from England (1770). All were to have a connection with hymnody in future years.

St. Patrick's Church was established in East Baltimore to take care of the Catholics in that area. One of the earliest American Catholic hymnals, the 4th to be published as far as is now known, *Cantiques Francais a l'usage du Catechisme de l'eglise de Saint-Patrice de Baltimore*, 1798, is still available in at least two copies, one in Worcester, Mass., at the American Antiquarian Society, and the other at the Bucknell College Library. The latter is also available on microfilm at the New York Public Library. This is a book of 180 pages of cantiques, texts only, with the air indicated as is customary in such books. In all there are sixty-one cantiques in about 12 pt. type on a page about 5 x 7 inches. Two of these cantiques have become traditional. The first,

"Venez, divin Messie" of Abbe Pellegrin ("O come Divine Messiah") is found in several recent hymnals including the *New St. Basil's Hymnal*, 1958, No. 7. The other was for over a century popular in American hymnals, but the fact that it was set to a melody of Pergolesi resulted in its decline. The text by Fenelon, "Au sang qu'un Dieu va reprandre," was later revised in the cantique collections, "Lorsqu'un Dieu daigne reprendre" ("Christians who of Jesus' sorrows"). This is found in the older *St. Basil's Hymnal* and the *La Salle Hymnal*. Since this hymn of Fenelon has fourteen stanzas it may have been written with the devotion of the Stations of the Cross in mind.

The first book of cantiques was published in 1798 but we must not overlook the first hymnal published in the United States, John Aitken's *Compilation of Litanies and Vesper Hymns* etc. . . . , Philadelphia, 1787. In the *Compilation* we find an indirect connection with the French influence. The approbation, in English and German, contains the names of Revs. John Carrol, Robert Molyneaux, Francis Beeston, and Lawrence Graessl. Molyneaux was the pastor of St. Mary's Church. Here a number of festive services were celebrated with the chaplain of the French fleet presiding. It is only natural that the singing was in French when any hymns were sung. Aitken's *Compilation* contained the hymn of French origin, "O filii et filiae" ("Ye sons and daughters of the Lord"). We could pass over the name of Lawrence Graessl who was pastor of the "German" church in Philadelphia, but he is responsible for one hymn tune highly prized in this century. Few who think so highly of the hymn "Ye watchers and ye holy ones" with its tune, realize that of the eight German tunes found in Aitken one of these was the German tune "Lasst un erfreuen." It was lost in the American tradition until its reappearance in a *Gesangbuch* of 1872 and in later Catholic hymnals around 1900.

Hymnals for the Colleges

Robert Molyneaux, after his return to Baltimore, became the president of Georgetown College, 1792. The *Pious Guide to Prayer and Devotion* etc. (second edition, revised and augmented) was published in 1808. A note on the inside cover states that this is evidently the second edition of what appears to be a book prepared for the students of Georgetown College shortly after Father Molyneaux became president. The name of Robert Molyneaux appears as one of the subscribers. There were no hymns in the first edition, but that of 1808 has 28 English hymns. A combination catechism and prayer book, the *Catechisme ou Abrege de la Doctrine Chretienne* (third edition, 1809), contains "quelque Cantiques Spirituels." There were none in

the first or second edition, and since the book is not available the number of cantiques in the third is not known. A fifth edition dated 1818, contains 30 French hymns, which gives an indication of what might have been in the 1809 ed. Finally, only one other book in French is noted, the "*Receuil de Cantiques Francais* etc." Baltimore, 1811. As the title indicates it was prepared for the students of St. Mary's College. By this time books with English hymns text were multiplying—such as that published in Baltimore, 1807 with 100 English hymns.

The Sulpician, John B. David, however, was the most active and notable in connection with this early hymnody. The hymn tunes written at the suggestion of Father Moranville came into common use. Unfortunately no biography of Father John David exists, but sufficient can be pieced together to give an inkling of the stature of the man and his interest in music. He went to Bardstown, Ky., in 1810 where he established a seminary and founded a religious order of nuns, the Sisters of Nazareth. His humility caused him to refuse the request of Bishop Carroll to be bishop of the New York diocese, and when he was named and consecrated bishop in Bardstown, he resigned shortly afterwards and became pastor of the cathedral. Here he often supplied the organ accompaniment for the services. In 1815 he compiled a book of hymns. The exact number of texts in the book is not definite but they may have been about fifty. Fortunately a copy of his *Collection of Sacred Hymns* (compiled chiefly from a little work published by Fr. David in 1815 to which are added selections from other approved sources), 2nd edition, 1867" was located. If the "chiefly" has a real meaning a good part of the 67 English hymns must have appeared in the 1815 edition. The cover of this collection (about 3" x 4½") gives the date 1867; but the title page has the date of the first edition 1853, showing that the 2nd edition is a reprint. Unfortunately a collection published in Louisville, 1855, by Father James Elliot has not been located, but its title shows the extent of Bishop David's musical efforts, *The Catholic Melodist, a collection of Masses, vespers, anthems and sacred hymns chiefly from the manuscripts of the late Right Rev. John B. David, coadjutor bishop of Bardstown . . . Louisville, 1855.*" Four melodies have appeared in hymnals as widely separated as Baltimore and Boston. Two of these are for Latin texts and two for English hymns. These were two Eucharistic hymns, "My God, my life, my love," and "What happiness can equal mine?" The later seems to have been the more popular one since the text is still found in current American hymnals and in the period around 1862 appeared in a few English hymnals.

Father Francis A. Mantignon, who came to Baltimore in 1792,

went on to Boston. He was then the only priest in all of New England. He wrote to France soliciting the help of a former pupil, the Rev. John L. Cheverus. The latter arrived in Baltimore in 1796 and went on to Boston. He began his ministry by a visitation of the Indian missions in Vermont and Maine. Back in Boston, by 1800 he had compiled a collection of *Anthems and Hymns*. This contained 42 English hymns. In 1803 it was joined to a prayer book and the number of hymns increased to 87. Sixty of them were in English. This 1800 edition, as well as that of 1803, is reported to be in five libraries in this country. Some few years ago a search for them proved fruitless. Fortunately when the recent Georgetown College Library was opened and the rare books moved to the new building, the 1803 book was discovered. A comparison of the contents with later books shows the 1803 book of Cheverus to be the foundation for collections published later. The earliest of these was one published in Baltimore, 1807 (100 English hymns).

That the French influence was not entirely lost is shown by the Boston collection of 1840, *"The Morning and Evening Service of the Catholic Church . . . Respectively Dedicated to Rt. Rev. Dr. Fenwick by R. (ichard) Garbett."* In the intervening years, Cheverus had been bishop of Boston, and because of ill health returned to France. Garbett's collection, texts and music, is quite extensive, 254 pages. There are over 100 hymns equally divided between English and Latin. The collection was largely the work of Bishop Fenwick but he chose to have Garbett's name used as editor. The collection was ready in 1833 but the plates were destroyed by fire and the 1840 edition was printed in New York. Later it was reprinted in Boston. We have already mentioned that it contains four hymn tunes of Bishop David. There is one noel given in French and English, "Dans cette etable" ("O sight entrancing").

Mother Seton's Hymn Tune

There is still another item of interest, a hymn tune by Mother Seton for her favorite text "Jerusalem my happy home." Mother Seton was the foundress of the Sisters of Charity and for a time Bishop David was the spiritual adviser to the community. The hymn with its tune appears in Hoerner's "Catholic Melodies," 1843, a Baltimore publication, and assumes historical importance for another reason. There has been some doubt concerning the first edition of the "Catholic Youth's Hymn Book" published by the Christian Brothers. The book had a great influence on our earlier hymnody and is best known by the edition of 1885 although there was one of 1871. When was the first?

(Turn to Page 11)

Changing Trends in Today's Hymnody

HARRY LEE ESKEW

WHAT DO YOU BELIEVE to be the important present-day trends in hymn singing? Your answer will be influenced, of course, by what hymns you hear and how often they are sung. Although traditionally hymns are sung in church services, they serve many functions in modern society and thus are heard on many occasions: revival meetings, youth rallies and singspirations, radio hymn-time broadcasts, all-day or all-night singings, and Christmas time in shopping centers. The use of hymns also varies according to the background of the singers and listeners, whether urban or rural, northern or southern, upper or lower class. Hymn preferences are influenced by other important factors, such as personality makeup (whether primarily emotional or intellectual) and theological outlook (particularly one's concept of God). The result of all these factors is a wide diversity in current hymn singing practices. This many-sidedness of today's hymnody should be clearly remembered, for there is opportunity here to deal briefly with only a few recent developments in our own country.

These trends will be discussed under three main topics: (1) gospel hymnody, (2) hymnody of various churches, and (3) hymnody of Southern Baptists.

The gospel hymn movement has come a long way since its early history in the Sunday School and the revivals of Moody and Sankey during the late nineteenth century. The three movements of gospel hymnody discussed here are among the most prevalent of our time.

A type of gospel hymnody which has flourished in the South, particularly in singing conventions and in certain Pentecostal bodies, is often termed "Stamps-Baxter" after a leading Dallas publisher of gospel music (established by V. O. Stamps and J. R. Baxter, Jr. in 1926). The roots of the Stamps-Baxter tradition lie in the late 19th-century South, when gospel hymnody gradually replaced the older folk hymnody, retaining its shape notation and some stylistic features, and adding such characteristics as syncopation, echo effects, and piano accompaniment derived from popular music. Stamps-Baxter is also closely related to country music, sometimes using, for example, guitars and

Mr. Eskew is music director of the Victor Baptist Church, Greer, South Carolina, and a teacher in Church Music Schools. This paper—accompanied by the records which he lists in this article—were presented in New Orleans Baptist Theological Seminary School of Music.

banjos. Although Stamps-Baxter is primarily known by professional performance, there is a sizable amount of congregational participation in many singing conventions. As an example of this tradition we will hear "All the Way" performed by the Sunshine Boys Quartet. Note the typical echo voices, the use of bass melody, and the frequently repeated tag line "All the Way." (Dot DLP3090)

Another twentieth-century type of gospel hymnody which, like Stamps-Baxter, has much rhythmic emphasis, is that of many Negro Churches. Negro gospel music and Stamps-Baxter are further related by the interchange of their repertoires. Much of the development of Negro gospel music is due to the activities of Thomas A. Dorsey (arranger of "Take my Hand, Precious Lord" and "I Am on the Battlefield for My Lord") beginning in the early 1930's in Chicago. Negro gospel music is closely tied to the emotional fervor of many of their church services, where gospel numbers are often done by a virtuoso soloist singing a stanza joined by a choir on the refrain, with a rhythmic piano and full vibrate electronic organ accompaniment, the congregational participation sometimes taking the form of echo phrases, clapping, or "amens." Two examples of Negro gospel: First, a familiar gospel hymn of Charles Gabriel, "My heavenly Father watches over me," as sung in the Negro idiom by Ernestine Washington and the congregation of Brooklin's Washington Temple, Church of God in Christ. Note the slow ornate solo stanza followed by a chorus in accelerated tempo. (Westminster WP6089)

Next a longer example, "Do You Know Him?," sung by a soloist and choir of the Metropolitan Spiritual Church of Christ, Kansas City, Missouri. Note the typical electronic organ and piano accompaniment and the rising climax to the chorus part of each stanza. The text of "Do You Know Him?" has much of the rich biblical imagery found in the older tradition of Negro spirituals. (Perfect Records PS14014)

A third recent gospel hymn movement, which often utilizes choruses geared to youth groups, has a musical style exploiting the harmonies of popular music, and texts which are frequently romantic in association: "When I'm with Him" (A. H. Ackley), "In Love with the Lover of My Soul" (Phil Kerr), "Altogether Lovely" (Wendell P. Loveless), and "Now I Belong to Jesus" (Norman J. Clayton). A recent composer of this movement known for his cantatas is John W. Peterson, composer of "It Took a Miracle" and "So Send I You," as well as many other gospel songs utilizing harmonies not usually associated with religious music.

In spite of predictions to the contrary, these three Gospel hymn movements—Stamps-Baxter, Negro Gospel Music, and Youth Gospel Music

—are reportedly flourishing now to a greater degree than a decade or two ago.

Protestant Church Hymnals

Much hymnic activity has also taken place in various churches during recent years. This activity is shown by the following list of hymnals issued by some of the larger American Protestant denominations since 1940.

Evangelical and Reformed ...	<i>The Hymnal</i> (1941)
Episcopal	<i>The Hymnal</i> (1943)
Presbyterian and Reformed ..	<i>The Hymnbook</i> (1955)
Southern Baptist	<i>Baptist Hymnal</i> (1956)
Lutheran	<i>Service Book and Hymnal</i> (1958)
Congregational	<i>Pilgrim Hymnal</i> (1958)
American Baptist and Disciples	<i>Christian Worship</i> (1961)

These hymnals clearly indicate a trend toward unity in the hymnody of these older church bodies in two ways. First, several of these hymnals are published and used jointly by several denominations; and second, a large core of hymns is common to most (or all) of these hymnals.

Among many exciting recent developments in the hymnody of the churches, two are especially important: the sweeping changes in Roman Catholic hymnody, and the forthcoming new hymnal of the Methodist Church.

Roman Catholic hymnals in America during the past decade contain an increasing number of hymns in English, as well as hymns by Protestants. During low Mass there are four places where English-language hymns are now sung by the congregation: the Processional, Offeratory, Communion, and Recessional. The use of hymns in the vernacular as part of the increasing participation of the congregation in Roman Catholic worship should achieve recognition as an important development in this century's hymnody.

The congregation now also recites the parts of the Ordinary of the Mass. The Ordinary is also being set to music for congregational singing. We will now hear a Kyrie and Gloria composed by Dennis Fitzpatrick (1963) and sung by a celebrant and volunteer congregation. (*Demonstration English Mass*, The Friends of the English Liturgy, Evanston, Ill.)

Now we hear the communion hymn "God Is Love," composed by Father Clarence Joseph Rivers of Cincinnati, a part of his famous American Mass Program. Father Rivers, a Negro Priest, has sought to

incorporate the idiom of American Negro music as well as traditional chant. This American Mass Program was used for two years before it was transcribed into musical notation. This hymn is in litany form, and its words are from the New Testament. (*An American Mass Program*, Produced by The Queen's Men, Cincinnati, Ohio)

The new revision of *The Methodist Hymnal*, which represents a considerable amount of work begun as early as 1956, was officially approved in 1964 and is scheduled to be released early in 1966. This hymnal captures a spirit of Christian unity as perhaps no other hymnal in recent years, utilizing some of the finest materials from many Christian traditions. For example, the new hymnal contains tunes and texts from newer Christian churches in such nations as Nigeria, China, and Thailand. From Europe are included hymns of the older Protestant and Roman Catholic traditions. From America is a larger number of folk hymns (including *Sacred Harp* tunes, as well as six Negro spirituals) and gospel hymns (including "The Old Rugged Cross"). There are found also in the new hymnal a larger-than-usual number of traditional folk melodies from many lands. Within their own hymnic stream, Methodists have included a sizable number of hymns by John and Charles Wesley. In recognition of the differing plans of worship within their own denomination, the new hymnal of the Methodist Church has been organized by an intriguing format of four main divisions of hymns: (1) The Gospel and Christian Experience, (2) Hymns of the Christian Church, (3) The Christian Year, and (4) Times, Seasons, and Occasions. This arrangement allows the new hymnal to be practical for Methodists who utilize most of the church year, as well as those who only observe Christmas and Easter.

Some of the hymns are familiar texts set to different tunes. Here we have Faber's "There's a Wideness in God's Mercy" set to a Dutch folk tune.

In other cases there are familiar tunes with new texts, such as Beethoven's tune ODE TO JOY and Curtis Beach's "O how glorious, full of wonder."

Now we hear a stanza of a Charles Wesley hymn, "O how happy are they," set to a southern folk hymn melody.

This next hymn, words and music, is from Nigeria. Note the alternating meters $3/4$ and $6/8$ and the strong personal expression in "Jesus, We want to meet."

Our final example from the new *Methodist Hymnal* is a North American Indian hymn. Both words and music of "Many and great, O God" are from the Dakota Indians. (Note the numerous images taken from nature.)

Southern Baptist Hymnal Changes

Among Southern Baptists, the most significant development in hymnody of recent years has been the widespread acceptance of *Baptist Hymnal* (1956), replacing the generally used *Broadman Hymnal* (1940).

Comparison of *Broadman* and *Baptist* hymnals shows several important changes, each of which brings the hymnal used by Southern Baptists closer to those of these other denominations: (1) An all-purpose hymnal (including choir music) is replaced by a hymnal designed specifically for congregational singing. (2) An unsystematic arrangement of hymns is replaced by a format grouping hymns by topics. (3) In place of a majority of gospel hymns is a more balanced content of about half gospel hymns and half from other Christian traditions. (4) A much larger number of hymns in *Baptist Hymnal* is common to other American Protestant hymnals.

Although *Baptist Hymnal* brings the hymnody available to Southern Baptist congregations much closer to those of other church hymnals, there are areas of congregational song found in other denominations which are still largely unknown to users of this hymnal. For example, *Baptist Hymnal* contains no plainsong melodies stemming from the earlier history of the Church and totally lacks twentieth-century English hymn tunes (such as those of Ralph Vaughan Williams and Martin Shaw). Closer to our own denominational heritage, there are relatively few American folk hymns (and no Negro spirituals) in *Baptist Hymnal*, and no hymns by John Bunyan and Anne Steele, two of the earliest Baptist hymn writers of importance.

During the past few years the development of hymnody among Southern Baptists has been influenced through several significant activities of the Church Music Department of the Sunday School Board.

In order to encourage hymn writing within the denomination, an activity of little importance since the death of B. B. McKinney in 1952, the Church Music Department has sponsored several hymn writing contests. This idea, practiced successfully for years by the Hymn Society of America, has already left an important mark on contemporary hymnody, including several Hymn Society contest winners in *Baptist Hymnal*, such as Georgia Harkness' hymn "Hope of the World." In 1964 the Southern Baptist Hymn Writing Competition sought new hymn texts in the area of Christian service. Over a period of years these competitions should produce a number of fine hymns to enrich the congregational singing of Southern Baptists and others. Incidentally, the recently announced prize winning hymn of the

1964 Southern Baptist Hymn Writing Competition was written by Roy Corley, a student at Northwestern Louisiana State College.

An increased knowledge and appreciation for the main stream of Christian hymnody has been developed among many Southern Baptists through study course books sponsored by the Church Music Department, especially Edmond D. Keith's *Christian Hymnody* (1956). Background information on each hymn and tune in *Baptist Hymnal* is now readily available to pastors and church musicians through its handbook, William J. Reynolds' *Hymns of Our Faith* (1964).

With the growth of graded choirs and of annual music encampments among Southern Baptists, many young people have learned a sizable body of fine hymns largely unknown to earlier generations of our denomination.

America has often been described as a melting pot of many traditions, a characterization quite appropriate to her hymn singing. Today's hymnody in our nation is broad in scope, yet there are increasing signs of unity in the hymns of most of the larger churches. In seeking to understand these varied hymnic traditions, each Christian has the opportunity to adopt that which is vital and meaningful for the expression of his personal faith.

I want to express my appreciation to a number of people who have assisted in the preparation of this paper. Those who through correspondence have supplied information are Mr. J. Vincent Higginson, former editor of *The Catholic Choirmaster*, New York City; Mr. John W. Peterson of Sing-spiration Publishers, Grand Rapids, Michigan; Mrs. J. R. Baxter, Jr., owner and manager of Stamps-Baxter Music and Printing Company, Dallas; and Mr. Carlton R. Young, editor of the new *Methodist Hymnal* and faculty member of Perkins Theological Seminary, Dallas.

I wish to thank Mr. Carl Lueg, New Orleans Methodist District Superintendent, for loaning me a preliminary edition of the new *Methodist Hymnal*; Miss Linda Barton and Mrs. Kathleen Thomerson for loaning me recordings of recent Catholic hymnody.

And finally, thanks to four members of our music faculty—Frances Brown, Mona Goff, Ray Baker, and Wayne Hobbs—for performing several musical examples.

—Harry Eskew

Hymnic Anniversaries in the Year 1966

A LARGE NUMBER of anniversaries of persons who made hymnic history as authors, translators, composers, etc. fall in this year of 1966. They include 100th, 150th, 200th and some other year observances. Individuals, choirs, ministers, congregations may want to observe some of these anniversaries with hymn festivals or other programs in which the hymns and compositions of selected persons in this grouping are played and sung.

The indices of poets and musicians in most of the standard hymnals will note their contributions to hymnody; the hymnal handbooks will give further biographical data that should be of interest in presenting a program or service.

Use this material as a springboard for interesting people in studying and knowing the rich material in the hymnals. A *quiz* on who these people are, what they wrote, etc. should give much fun—and education.

400th anniversary, *Bohemian Brethren's Gesangbuch*

375th anniversary, T. Est's *Whole Book of Psalms*

350th anniversary, birthday of *Richard Baxter*

275th anniversary, birth of *John Byrom*

250th anniversary, birthday of *Felice de Giardini* ("Italian Hymn")

250th anniversary, birthday of *Anne Steele*

250th anniversary, birth of *William Williams*

250th anniversary, Johann D. Myer's *Geistliche Seelenfreud*

225th anniversary, John Wesley's *Foundery Collection*

225th anniversary, birth of *Francois Hippolyte Barthelemon*

200th anniversary, birth of *Samuel Wesley*

200th anniversary, birth of *Samuel Stanley*

200th anniversary, birth of *Hugh Wilson*

200th anniversary, birth of *Alexander V. Griswold*

175th anniversary, birth of *William F. Lloyd*

175th anniversary, death of *John Wesley*

175th anniversary, birth of *James Edmeston*

- 150th anniversary, *Kentucky Harmony*
 150th anniversary, birth of *William B. Bradbury*
 150th anniversary, birth of *Edward F. Rimbault*
 150th anniversary, birth of *Sylvanus D. Phelps*
 150th anniversary, birth of *John E. Bode*
 150th anniversary, birth of *George J. Elvey*
 150th anniversary, birth of *Daniel March*
 150th anniversary, birth of *John Richardson*
 150th anniversary, birth of *William Pennefather*
 150th anniversary, birth of *George Watson*
 150th anniversary, birth of *John S. Howson*
 150th anniversary, birth of *Wilhelm A. F. Schulthes*
 125th anniversary, birth of *Arthur C. Ainger*
 125th anniversary, birth of *Joseph Parry*
 125th anniversary, birth of *Edward R. Sill*
 125th anniversary, birth of *Frederick C. Atkinson*
 125th anniversary, birth of *Whitfield G. Wills*
 125th anniversary, birth of *Mary A. Lathbury*
 125th anniversary, birth of *Daniel G. Roberts*
 125th anniversary, birth of *Hendley C. G. Moule*
 100th anniversary, death of *John Keble*
 100th anniversary, death of *John M. Neale*
 100th anniversary, birth of *Frederic A. Challinor*
 100th anniversary, birth of *Emily Swan Perkins* (Founder of
 the Hymn Society of America)
 100th anniversary, birth of *Ozra S. Davis*
 100th anniversary, birth of *Harry T. Burleigh*
 100th anniversary, death of *Samuel Wolcott*
 100th anniversary, birth of *Millicent D. Kingham*
 100th anniversary, birth of *George R. Woodward*
 100th anniversary, birth of *Frederick J. Gillman*
 75th anniversary, birth of *George Crook*
 75th anniversary, death of *James Russell Lowell*
 50th anniversary, death of *William H. Doane*

BOOK REVIEWS

My God Is There, Controlling, by William Watkins Reid. New York, 1965: The Hymn Society of America, 475 Riverside Drive, N.Y.C., \$1.00.

Early in 1965, copies of this book of new texts were sent to all members of the Hymn Society of America. They have been quite favorably received. Composers were invited to furnish new tunes for those new words—and some manuscripts have been received by the Tune Committee of the Society.

The following review of the volume appeared in *World Outlook* from the pen of Dr. Philip S. Waters, a former president of the Society:

"Here is offered a collection of sixty-five fresh hymns. Nearly all will be brand new to the joyous souls who will be delving into this bright treasure.

"Here are stately hymns to the God of the universe. Here are carols with the lilt of children's happy singing. Here are songs of the sturdy toil of the elder brother, and prayers to the Savior of the world.

"Find in the poetry an ideal to follow, and a faith to cherish.

"All these stanzas are from the pen and from the heart of William Watkins Reid, who has given a lifetime of service to the Prince of Peace, in helping to set forth the missionary outreach of the gospel, and in inviting his readers to the social application of the shining vision.

"Learn, sing, and teach these hymns, in happy fellowship."

Stories of the Christian Hymns, by Helen Salem Rizk. Whittemore Associates, Inc., Boston, Mass., 1964. 60 cents.

This little 62-page booklet will be a valuable reference source to all who love hymns. Each hymn is given a short summary, telling something about the writing, the author, the era, and sometimes the music to which it is sung. The little pen sketches which illustrate the hymns will be of special interest to children.

One estimate is that 400,000 Christian hymns have been published in church history. Here are 180 of the most popular hymns with their stories in capsule form.

What gospel hymn is said to have quelled a prison riot at Sing Sing? What popular hymn was written in Brooklyn during a raging epidemic? And what majestic hymn was first written on a playing card?

Best Loved Songs and Hymns, edited by James and Albert Morehead; World Publishing Co.; 405 pages; \$4.95; 1965.

While this new and beautifully printed large-format volume is not a hymnal (as we know hymnals), somewhat more than half its 200 selections are in the definitely religious field: 80 hymns and gospel songs; 14 Christmas carols; 8 spirituals. The rest of the book is devoted to patriotic songs, sentimental ballads, folk songs of the sea, the West, etc. In the religious field (as elsewhere in the volume) the editor-compilers have shown both knowledge and good judgment. The

hymns are the classic ones of the churches—chosen largely by what might be called wide polls of congregational usage, clerical and musical standards; for the most part, the *gospel songs* are the most widely accepted, many of them being in “standard” denominational hymnals.

In the selection of what the volume should contain and what it should omit—a process which took several years—the editors consulted with the late Dr. Reginald McAll, executive of the Hymn Society of America until his death, regarding hymns and gospel songs; and with the late William C. Handy concerning folk music and spirituals.

Since, as the editors note, “Longevity is a primary requirement for a ‘best-loved’ song,” there is little of recent vintage—in either words or music—in this volume. Indeed, among the hymns we find only one that had its origin in the present century—Dr. North’s, “Where cross the crowded ways of life.” So the volume is rather an excellent treasury of the poetry and music of the past—selections English-speaking men and women will cherish for centuries to come.

American Negro Poetry, edited by Arna Bontemps; Hill and Wang; 200 pages; \$4.95; 1965 (fourth edition).

There is no surprise, to those who observe the high place the Negro has taken in the related fields of music and the dance, to understand that the same depth of feeling and artistry must find expression also in poetry. Nor should it be any surprise that that poetry is often an ex-

pression of the yearning for freedom and recognition, growing out of the position the Negro has too long held in American society—even after physical emancipation. Negro historians (and some others) tell us that the “spiritual” sprang naturally from the souls of people who were denied even the right to learn the abc’s; and now, with education, expresses itself in poetry and the other arts.

One can certainly find support for this latter thesis by a perusal of this volume collected and edited by the librarian of Fisk University—himself a poet of distinction. Here are 171 poems by 55 poets, almost all of them products of the 20th century. Many of these poems have the religious note so deep in the Negro spirit. Many of them reflect the people’s inheritance of poverty, suffering, and oppression—yet even the “bitterness” of a few cannot submerge the inner happiness, laughter, humor, and even forgiveness of the victims. Indeed, some of the poems might well have been expressive of the feelings of the Hebrew people during their sojourn in Egypt; and while they are not hymns nor psalms (as we have come to define such), they have some counterparts in the Book of Psalms.

Among the poets represented in *American Negro Poetry* are: Countee Cullen, Frank Yerby, James Weldon Johnson, Paul Laurence Dunbar, Claude McKay, Julia Fields, Margaret Walker, Owen Dodson. Mr. Bontemps has a closing chapter with a brief biographical sketch of each of the 55 poets. Here again one notes that (like Negro

painters) many of the poets come from humble economic callings, and mostly from urban areas: yet even here the muse must find expression.

The Northfield and Mount Hermon Hymnal; published by Northfield and Mount Hermon Schools, East Northfield, Mass.; 348 pages (268 hymns); \$3.25; 1964.

Eight members of the faculties of the two schools founded by Dwight L. Moody spent four years in compiling this the first hymnal of these institutions. Both schools have had a great tradition of Christian education—including the best of hymnody—but this is their first attempt to compile and use a volume of their own production.

The editors have made a selection of hymns "to include the great historical eras in the devotional tradition of the church together with some modern hymns which voice the deep desires of today's generation expressed in concern for brotherhood, international justice, mercy, love, personal dedication to the life of Christ, devotion, trust, confidence, and hope in God."

Here are to be found such timeless hymns as "Christ, whose glories fill the skies," "Hark, the vesper hymn is stealing," "God is my strong Salvation," "The beauteous day now closeth," "Draw nigh to thy Jerusalem, O Lord," with suitable tunes by Gounod, Bortniansky, Vulpius, Bach, and Greatorex, respectively; and most of the even better-known ageless texts. There are also representative hymns from the pens of some of this century's hymn-writers:

Cyril A. Alington, Clifford Bax, Curtis S. Beach, W. Russell Bowie, George W. Briggs, Frank Fletcher, Harry Emerson Fosdick, William H. Foulkes, S. Ralph Harlow, Hugh T. Kerr, Earl Marlatt, William P. Merrill, John J. Moment, G. A. Studdert-Kennedy, F. Bland Tucker, Henry H. Tweedy, William M. Vories.

The volume contains also a number of helpful "creeds" and "confessions," and well-selected responsive readings from *both* books of the Bible.

This hymnal seems well-adapted for use in Christian schools and colleges of all denominations; for summer schools, camps, and assemblies; for chapels; and as that extra choir hymnal for alternative use to anthems.

Charles Wesley, The First Methodist, by Frederick C. Gill. Nashville, 1965: Abingdon Press; 239 pages, \$4.50.

Gill's writings provide many incidents from both the early and later life of the Wesleys. None are more gripping than those which recount the tremendous violence that they and their followers suffered during the first half century of the Methodist movement. The spirit of this biography is best illustrated by Gill's statement that Charles Wesley was not only the first Methodist but the *complete* Methodist, as his character and career most perfectly illustrate the true spirit of the evangelical revival.

